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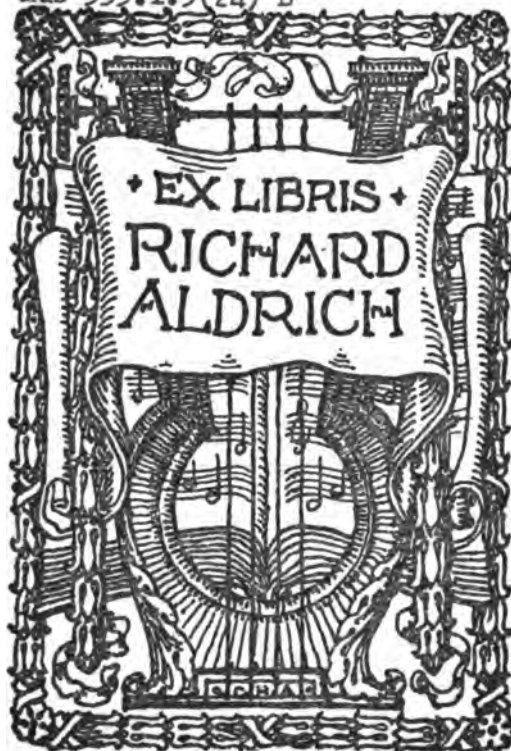
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The Old English Edition. No. xxiv.

SIX SONGS

BY

HENRY PURCELL,

SELECTED FROM THE

ORPHEUS BRITANNICUS.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,
32 GREAT PORTLAND STREET,
London.

JAMES PARKER & CO.
27 BROAD STREET,
Oxford.


M DCCCXI.

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Mus 535.1.5 (24)

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Preface.

 THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

Introduction

To No. xxiB. Old English Edition.

THE Orpheus Britannicus (from which these Songs are selected) was a volume of Purcell's Songs collected by his widow two years after his death and published by Playford. The first collection appeared in 1698, and has the following title-page :—"Orpheus Britannicus. | A | Collection | of all | The Choicest Songs | for | One, Two, and Three Voices, | compos'd | By Mr. Henry Purcell. | Together, | With such Symphonies for *Violins* or *Flutes*, | As were by Him design'd for any of them : | and | A Through-Bass to each Song ; | Figur'd for the *Organ*, *Harpsichord*, or *Theorbo-Lute*. | All which are placed in their several Keys according to the | Order of the *Gamut*. | London, | Printed by *J. Heptinstall*, for *Henry Playford*, in the *Temple-Change*, | in *Fleet-street*, MDCXCVIII." |

The volume contains, besides an engraving by White of Closterman's portrait of the composer at the age of 37, a dedication "To the Honourable, The Lady Howard" signed "Fr. Purcell" (the composer's widow,) and an address from "the Bookseller to the Reader" signed "Hen. Playford" apologising for delay in publication, and stating that the subscribers "will here find an Addition of above Thirty Songs more than were at first propos'd." Seven Odes on Purcell's Death by different writers follow, and a Table of the Songs in which twenty of the songs are marked as never having been printed before. There is also a page of advertisements of "Books Printed for and Sold by Henry Playford at the Temple-Change in Fleet-street," among which is this Orpheus Britannicus "price bound 18s." Eighty-one songs are entered in the Table.

The Second Book of the Orpheus Britannicus appeared in 1702. The Title-page is as follows :—

"Orpheus Britannicus. | A | Collection | of | The Choicest Songs, | for | One, Two, and Three Voices. | Compos'd | By Mr. Henry Purcell. | Together, | With such Symphonies for *Violins* or *Flutes*, | As were by Him

design'd for any of them : | And | A Through-Bass to each Song. | Figur'd for the *Organ, Harpsichord, or Theorbo-Lute*. | The Second Book, which renders the First Compleat. | —Primo Avulfo non deficit Alter | Aureus, et simili frondefcit Virga Metallo. | Virg. Lib. Æn. 6. | London : Printed by *William Pearson*, for *Henry Playford*, at His Shop in the | *Temple-Change, Fleet-street*, 1702." | It contains a Dedication "To the Right Honourable Charles, Lord Hallifax, Auditor of His Majesties Exchequer, &c.," signed by Henry Playford, and an Address "The Bookseller to the Reader" with the initials H. P. This is followed by two pages of Odes (on the Death of Purcell & on the Orpheus Britannicus), a page of advertisements & "A Table of the Songs Contain'd in this Book." It contains 72 Songs. Among the advertisements of "Books lately Printed, and Re-printed, for Henry Playford, at his Shop in the Temple-Change, Fleet-street," is found "Orpheus Britannicus. A Collection of the late Mr. Henry Purcell's Songs for One, Two, and Three Voices, most of them Printed from his own Copies, in Two Books ; which makes the Collection Compleat. The 1st. Vol. Price 1*l*. The 2d. Vol. 12*s*. Or Bound both together, 1*l*. 10*s*." The Two Volumes together contain 154 songs.

The Second Edition of the First Book of the Orpheus is dated 1706. The Title-page is identical with that of the First Edition excepting that after the word "Theorbo-Lute" it reads "The Second Edition with Large Additions; and placed in their severall *Keys* according to the Order of the *Gamut*. | London : | Printed by *William Pearson*, and Sold by *John Young*, at the Dolphin | and Crown in *St. Paul's Church-Yard*. MDCCVI." It contains Frances Purcell's Dedication, but it has a new unsigned address "The Publisher to the Reader" adapted from Playford's address in the First Edition. "In this Edition," says the Publisher, "you will find added, many Compositions, never before Published, which are owing to several Gentlemen who had Original Copies by them, that freely Communicated the same for the Good of the Publick; but I am Oblig'd, in particular, to the Author's Widow, who has supplied me with several Single Songs, and other excellent Pieces that were made for Birth-Days, Feasts, and other Occasions, with the Instrumental Parts to each as were Originally design'd for them, which were never yet Known to the World. There is also an Addition of some Instrumental Parts that were left out of the First Edition," etc. The Odes are the same as in the First Edition, but the page of advertisements is different. The new Table of the Songs marks the new additions to the collection.

There are 11 omitted from the First Edition^a, and 34 added. It contains 104 Songs.

The Second Edition of the Second Book is dated 1711. The Title-page is identical with that of the First Edition, excepting that it is printed in black ink, instead of red and black; the spelling Harpsicord is substituted for Harpsichord; the words "The Second Edition with Additions" are inserted before the quotation from Virgil; and instead of the last two lines we have "Printed by *William Pearson*, for *S.H.* Sold by *J. Young*, at the Dolphin and Crown in | *St. Paul's Church-Yard*, *J. Cullen*, at the Buck juft thro' *Temple Bar*. 1711." | Playford's Dedication to Lord Halifax is retained, but not "The Bookfeller to the Reader." The Odes are the same as in the First Edition, but the advertisements are omitted.

A second impression of this Second Edition of Book II., with a new Title-page, is dated 1712. This Title-page differs from that of the 1711 impression in being printed in red and black ink; and in having a misprint Lig. for Lib. in the quotation from Virgil. Also the book is "Printed by *William Pearson*, for *S.H.* and Sold by *John Young*, at the | Dolphin and Crown, in *St. Paul's Church-Yard*. MDCCXII^b." It is described as "The Second Edition with large Additions."

The Second Edition of Book II. contains 81 songs, nine of them being new additions. There are no omissions.

A Third Edition of both books (said to be very rare) was issued in 1721. In this the Title-page of Book I. is identical with that of the Second Edition, excepting that it reads "The Third Edition with Large Additions," and that the book was "Printed by *William Pearson*, for *S.H.* and Sold by

^a It may be convenient to give here a list of the songs which were omitted from the Second Edition of the Orpheus Britannicus, Book I.

Cease anxious world.
Gentle Shepherds you that know.
How pleasant is this flow'ry plain.
Here's to thee Dick.
I came and saw.
If prayers and tears.

O Solitude.
Soft notes and gently rais'd.
She loves and she confesses too.
Stript of their green.
They say you're angry.

^b In Grove's Dictionary, under the heading "Orpheus Britannicus," 1713 is given as the date of the Second Edition of Book II. This may be a misprint: or possibly there may have been another impression in that year. If so, I have not seen it.

J. Young Mufical | Instrument-Maker, at the *Dolphin* and *Crown* in *St. Paul's* Church- | Yard. MDCCXXI. | It contains Fr. Purcell's dedication, Publisher to Reader, Odes, Catalogue and Table exactly as in the Second Edition, even the Advertisement Catalogue being identical. The British Museum copy contains no portrait. It should be noted that in spite of the statement of the Title-page, there are no new Additions to this Edition.

The Title-page of the 1721 Edition of the Second Book is identical with that of the Second Edition of 1711, except that it is printed in red and black ink, and that it is described as "The Third Edition with Additions." It is "Printed by William Pearson for S.H. and Sold by *J. Young* Mufical-Instrument-Maker, | at the *Dolphin* and *Crown* in *St. Paul's* Church-Yard. MDCCXXI." In other respects it is exactly similar to the 1711 Edition. It contains no Additions.

The Publisher of the *Orpheus Britannicus* (as we have seen) claimed to have printed the songs for the most part from the Composer's own copies, supplied by his widow and others "who had Original copies by them." This circumstance would seem to give the highest authority to the versions printed in the *Orpheus Britannicus*, and where the Composer's own copies or good contemporary MSS. are not obtainable the text provided by it must be regarded as final, when the many obvious misprints have been corrected. When however we have an opportunity of comparing the text of the *Orpheus* with the composer's own autograph copy, we find that there are more differences than might have been expected. Not only is the figuring of the bass for the most part added, but there are other signs of editing: also misprints are revealed which would have passed uncorrected if we had only the "*Orpheus*" text. With regard to the first point, the figuring, those who have studied Purcell's own autograph copies know that in them he rarely took the trouble to figure his basses at all: never, I believe, with any completeness: but of course figured copies must have been supplied by him to the Theatres and elsewhere, so that we may suppose that the figures introduced by the Editor of the *Orpheus* represent the composer's intention. The fullness of figuring of the different songs in the *Orpheus*, it may be remarked, varies very much; some (as for example "*Celia* has a thousand charms") are very minutely figured, while others (such as "*I loved fair Celia*") are not figured at all.

The whole book teems with misprints. Some few were corrected in

the Second Edition, but the revision (if it can be called a revision) was evidently very superficial. For example, an air out of one of the Queen's Birthday Odes appears in the First Edition as "And to a sacred Fury sweet'd her breast," which is corrected in the Second Edition to "And low (i.e. lo!) a sacred Fury," but the obvious misprint at the end of the first line of the voice-part (where a superfluous ledger-line has crept in) still remains uncorrected (Orph. Brit., Book II., p. 135). But in spite of all these defects and in spite of the fragmentary nature of many of the songs in the volume (consisting as many of them do of excerpts from Odes, Operas, etc.), it still remains for English Musicians the most important collection of the kind ever published.

The Editor takes this opportunity of expressing his thanks to Mr. W. Barclay Squire, who has given him much valuable help.

NOTES ON THE SONGS CONTAINED IN THIS VOLUME.

1. *Love arms himself in Celia's eyes.* There are only two flats marked in the signature in the "Orpheus Britannicus," in the second part of the song. I have made no alteration.

On p. 5 the $d\sharp$ in the bass against $d\flat$ in the voice part will be noticed. I cannot feel certain whether Purcell meant the $d\sharp$ or not. The time signature of the second part of the song is **3i** in the old Edition, by which Purcell means "rather slow." The sign Φ in the first part means "not very slow." I give here for convenience the directions with regard to time prefixed to the "Choice Collection of Lessons for the Harpsichord," which are to be found in Mr. W. Barclay Squire's edition of Purcell's Harpsichord Music (Purcell Society, 1895). "There being nothing more difficult in Musick then playing of true time, tis therefore nessesary to be observ'd by all practitioners, of which there are two sorts, Common time, & Triple time, and is distinguish'd by this C this Φ or this Φ mark, y^e first is a very slow movement, y^e next a little faster, and y^e last a brisk & airry time, & each of them has allways to y^e length of one Semibreif in a barr, which is to be held in playing as long as you can moderately tell four," etc.

"Triple time consists of either three or six Crotchets in a barr, and is to be known by this $\frac{3}{2}$ this **3i** this **3** or this $\frac{6}{4}$ mark, to the first there is three Minums in a barr, and is commonly play'd very slow, the second has three Crotchets in a barr, and they are to be play'd slow, the third has y^e same as y^e former but is play'd faster, y^e last has six Crotchets in a barr & is Commonly to brisk tunes as Iiggs and Paspys." etc.

2. *Celia has a thousand charms.* This song was "sung by the Boy" in Robert Gould's Tragedy of "The Rival Sisters; or the Violence of Love." This play was acted at Drury Lane and printed in 1696. The song belongs therefore to the last year of Purcell's life, and was one of his last compositions for the Theatre. It seems to have been a favourite, as it was engraved as

a sheet song by Thomas Cross, soon after its appearance. Burney in his History (III., p. 491) mentions the song as a favourite during his youth. "The first movement of this," he says, "like many of Purcell's songs, seems only *recitative* graced, or embellished with the fashionable *volate*, or *flourishes* of the times, which are now as antiquated as the curls of his own peruque, or the furbelows and flounces of Queen Elizabeth. The second movement, however, of this song is plaintive and graceful; and at 'I should my wretched, wretched, fate deplore,' is still new and pathetic." It was printed by Corfe in the second volume of his *Beauties of Purcell*.

The figuring of the Bass in this song is exceptionally full. Throughout this volume I have endeavoured to revise the figuring of the "Orpheus" as little as possible, (though its trustworthiness is not by any means always certain,) and any deviations from it are noted on the pages where they occur. The signature of the Triple-time movement is **3i** in the original.

3. *I lov'd fair Celia*. This is taken from the Second Book of the "Orpheus Britannicus," all the other songs in this volume being from the First Book. The original time-signature is $\frac{3}{4}$.

4. *Anacreon's Defeat*. I have had an opportunity of inspecting a copy of this song in Purcell's autograph which is contained in the great MS. volume of Purcell's music in the Library of Buckingham Palace. This volume is a kind of album into which Purcell entered fair copies of his compositions for a certain number of years, (as I believe) in roughly chronological order. "Anacreon's Defeat" is entered just in front of the Welcome Song for 1687, "Sound the Trumpet," and after the Ode "If ever I more riches did desire," which follows the Welcome Song of 1686, "Ye tuneful Muses." Therefore I suppose it to have been composed in 1686 or 1687.

My text is based on that of the "Orpheus;" such deviations from it as I have made are authorised by the Autograph.

5. *I see she flies me*. This was also printed as a sheet song and is to be found in a volume of sheet songs in the British Museum, where it is headed "A Song in the Play call'd Oranzebe set to Musick by Mr. Henry Purcell and sung by Mrs. Alyff." Dryden's Tragedy "Aureng-zebe; or the Great Mogul" was first produced (according to the Dictionary of Nat. Biography,

Dryden) in 1675: it was entered on the Stationers' Registers Nov. 29, 1675, and was first printed in 1676. If the music was written in 1675 it is among the earliest of Purcell's compositions for the stage, [see Halliwell's Dictionary of Old Plays, 1860,] but I cannot find the song in the first edition of the Tragedy (1676), and it is possible that it was added at a later date.

The time-signature of the Triple-time movement is **3i** in the original edition.

6. *Sweeter than Roses*. The *b* to the *a* is not marked in the signature in the "Orpheus" but is inserted when wanted. I have made no alteration.

The time-signature of the Triple-time movement is **3i** in the old Edition.

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LOVE ARMS HIMSELF IN CELIA'S EYES.

The piano introduction consists of three measures. The right hand plays a series of chords, while the left hand plays a continuous eighth-note bass line. The key signature is one sharp (F#).

Love arms him-self... in Ce - lia's

The vocal melody is written in the treble clef. The piano accompaniment continues in the left hand, and the right hand plays chords. The lyrics are written below the vocal line. The key signature is one sharp (F#).

eyes, When-e'er weak..... Rea - son would..... re-bel;

The vocal melody continues in the treble clef. The piano accompaniment continues in the left hand, and the right hand plays chords. The lyrics are written below the vocal line. The key signature is one sharp (F#).

Love arms him-self in Ce - lia's

4 3#

This system contains the first four measures of the piece. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Measure numbers 4 and 3# are indicated at the end of the system.

eyes, When - e'er weak Rea - son would re -

6

This system contains measures 5 and 6. The vocal line continues with a half rest followed by eighth notes. The piano accompaniment maintains its rhythmic pattern. Measure number 6 is indicated at the end of the system.

- bel; and ev - 'ry time I dare, I dare be

This system contains measures 7 and 8. The vocal line features a half rest followed by eighth notes. The piano accompaniment continues with its established pattern. Measure number 7 is indicated at the end of the system.

wise, A - las, a - las, a - las, a -

7

This system contains measures 9 and 10. The vocal line begins with a half rest followed by eighth notes. The piano accompaniment continues with its established pattern. Measure number 7 is indicated at the end of the system.

- las a deep - - - er wound I feel. Re-peat.ed

thoughts, re - peat - ed thoughts pre - sent the ill Which

see - ing I must still, which see - ing I must still,... I must

still, still,..... still en - dure; They tell me, they

* The bass G and C are figured 9 and 8 in the original.

tell me, they tell me Love..... has darts to kill, And Wis-dom has no pow'r, and

Wis - dom has no pow'r, no, no, no, no, no, no, no,

no, and Wis - dom has no pow'r, no.... pow'r to cure.

Rather slow. Then cru - el, cru - el Rea - son give me, give me, give..... me

rest: Quit, quit in my heart thy fee - - ble hold: Go

try thy force, go try thy force in Ce - - lia's breast, For that is

dis - en - gag'd and cold,

..... that is dis - en - gag'd and cold. There

* This bass D is not marked \flat in the original edition.

all, all, all, there all, all thy ni-cest arts em - ploy; Con-fess thy-

- self, con-fess thy - self her Beau - ty's slave, And ar-gue whilst she

may..... des - troy How great,..... how

great,..... how god - like 'tis to save.

* The original has E# for F#.

CELIA HAS A THOUSAND CHARMS.

(THE RIVAL SISTERS.)

The musical score is written for a voice and piano. It consists of three systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staves. The lyrics are: "Ce - lia has a thou-sand, thou-sand, thou - - - sand charms, 'Twere Heav'n, 'twere Heav'n to die..... with - in her". The piano accompaniment features arpeggiated chords and sustained notes, with some fingerings indicated by numbers 6, 7, and 8. The score ends with a double bar line and a key signature change to one flat (F major or D minor).

Ce - lia has a thou-sand, thou-sand, thou - - -

- - - sand charms, 'Twere Heav'n, 'twere

Heav'n to die..... with - in her

arms: While I stand gaz - ing on her face Some

6 7 b6

new and some re - sist - less grace Fills with fresh

6 7 6

ma - gic all the place; While I stand

6 6/4 5/4 #3 6

gaz - ing on her face, Some new and some re - sist - less

7 6 6

grace Fills with fresh ma - gic all

5 6 #

..... the place.

6 # 6 # 3

Rather slow. But while the Nymph I thus a -

6 6 # 4 6 6 4 # 3 5 4 6 5 4 6 6 7

- dore, but while the Nymph I

6 # 4 6 4 6 # 4 6 5 # 4 6 5 # 6

thus, I thus a - dore, I should my wretch - ed,

5 4 2 4 3 6 4 6 6 6 6 6

wretch - ed, wretch - ed Fate de - plore For oh!..... Mir -

6 6 6 6 4 2 4 #3

- til - lo, oh!..... Mir - til - lo have a care, have a care, Her

6 6

sweet - ness is..... a - bove com - pare, But then she's

6 5 4 3 6 7 6 5 6

** #5 and 6# in the original.

false, she's false, but then she's false,... she's false as

6 6 6 6 # 6

well as..... fair, have a care, have a care, have a

7 5 6 4 4 #3

care, Mir - til - lo, have a care, Mir - til - lo have a

#

care, have a care, have a care, have a care.

7 5 # 6 7 5 #

* $\frac{6}{4}$ in the original.

I LOV'D FAIR CELIA.

Not too slow.

I lov'd..... fair Ce - - lia, I

lov'd..... fair Ce - lia ma - ny ma - ny ma - ny years be - fore she


shew'd her art,

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with the instruction 'Not too slow.' The melody is in a 3/2 time signature, with a key signature of one flat (B-flat). The lyrics are 'I lov'd..... fair Ce - - lia, I'. The piano accompaniment features chords in the right hand and a single bass note in the left hand. The second system continues the melody with the lyrics 'lov'd..... fair Ce - lia ma - ny ma - ny ma - ny years be - fore she'. The piano accompaniment continues with chords and a single bass note. The third system concludes the melody with the lyrics 'shew'd her art,'. The piano accompaniment continues with chords and a single bass note.



her.... art.

This system features a vocal line with a long melisma on the word "her" followed by "art.". The piano accompaniment consists of chords in the right hand and a single bass note in the left hand.



Her beau - ty first, her

The vocal line begins with a rest, then sings "Her beau - ty first, her". The piano accompaniment provides harmonic support with chords in the right hand and a moving bass line in the left hand.



hu - mour next, by turns,..... her

The vocal line continues with "hu - mour next, by turns,..... her". The piano accompaniment features more active chordal movement in the right hand and a steady bass line in the left hand.



beau - ty first, her hu - mour next

The vocal line concludes with "beau - ty first, her hu - mour next". The piano accompaniment continues with harmonic support, ending with a final chord in the right hand and a sustained bass note in the left hand.

by turns

..... en - gag'd..... my..... heart..

And when to these, when to these she.... friend - ship

6

join'd Her charms her charms

..... were so en - tire That with - out be - ing

dull and blind I could none else, none, none,

none, none, I could none else, no none,

no none, no none, none else ad - - mire.

ANACREON'S DEFEAT.

This Poet sings..... the Tro - jan wars,

An - o - ther of..... the The - ban jars. In

ratt - - - ling num - bers, in ratt - - -

7 6#

6

The musical score is written for a voice and piano. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has one sharp (F#), and the time signature is 7/8. The score consists of three systems of music. The first system shows the vocal line entering with the lyrics 'This Poet sings..... the Tro - jan wars,'. The piano accompaniment features a series of chords and moving lines. The second system continues the vocal line with 'An - o - ther of..... the The - ban jars. In'. The piano accompaniment includes a prominent bass line with notes 7 and 6#. The third system shows the vocal line with 'ratt - - - ling num - bers, in ratt - - -'. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord marked with a sharp sign.

ling num - bers, Verse that

dares; This Po - et

sings the Tro - jan wars, An - o - ther of

..... the The - ban jars, In ratt - - - - -

ling num_bers, in ratt ling

6
5

num_bers, verse that dares.

1.

dares. Whilst I in soft..... and hum ble....

Rather slow.

7 6

7 6#

verse, My own, my own..... cap ti vi ties..... re

7 6

- hearse; Whilst I..... in soft,.... in soft..... and

7 6 7 6 6 \flat b

hum - - - ble verse, My own..... cap -

7 6 5 b \flat 3 b

- ti - vi - ties re - hearse: I..... sing my own de - feats, which are

b 4 3 \flat 6 6

not the e - vents of com - mon war, I sing..... my own de -

b 4 3 6

feats which are not the e - vents of com - mon....

war, which are not the e - vents of com - mon....

war. Not Fleets at Sea have vanquish'd me, Nor

Quick.

Bri - ga - diers, nor Ca - val - ry, Nor Ranks and Files, nor Ranks and Files of

In - fan - try; Not Fleets at Sea have

van - quish'd me, Nor Bri - ga - diers, nor Ca - val - ry, nor

Ranks and Files, nor Ranks and Files of In - fan - try:

No, no, No, no, no,.... no,.... no,....

no,... no,... no,... no,... no, A - na - cre - on still..... de -

- fies, All, all..... you Ar - til - ler - y Com - pan - ies; save

those en - camp'd in kill - ing, kill - ing eyes, Each dart his Mis - tress

Very slow.

shoots, he dies, each dart his Mis - tress shoots, he dies.....

I SEE SHE FLIES ME.

(AURENG-ZEBE.)

I see, I see she

flies..... me, she flies..... me, I

see, I see she flies..... me, she

flies me, flies

..... me, she flies me ev-'ry - where, she flies me ev-'ry -

4 3# 4 3# 4 3#

- where, Her eyes, her eyes..... her scorn, her

scorn dis-co - vers, but what's..... her scorn, but

what's her scorn or my des - pair, Since

'tis my fate, 'tis, 'tis my fate, since 'tis, 'tis my

fate, since 'tis my fate to love her, since 'tis my fate to

love her. Were she but kind, kind,

Rather slow.

were she but kind,..... kind..... whom I..... a - -

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are: "were she but kind,..... kind..... whom I..... a - -".

- dore, I might live long - - - - -

The second system continues the musical piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern. The lyrics are: "- dore, I might live long - - - - -".

- - - - - er but not love.....

The third system of the score. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "- - - - - er but not love.....".

..... more, Were she but kind,.....

The fourth and final system on the page. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "..... more, Were she but kind,.....".

kind,..... were she but kind,..... kind..... whom

I..... a - dore, I might live long - -

- - - er, live long - - - er but

not love her more.

SWEETER THAN ROSES.

Sweet - - er than ro - - ses or

cool, cool..... ev'ning breeze,

Sweet - - - er than

The musical score is written for voice and piano. It consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with a long note and the piano accompaniment. The third system shows the vocal line starting with 'Sweet' and the piano accompaniment. The piano part includes fingerings (6, 6, 6, 6, 4) and pedaling marks (p).

ro - ses.... or cool,.... cool.....

6 \flat 6 5 2

ev' - ning breeze On a warm.....

7 \flat 6

..... flow - 'ry shore, was the dear,..... the

7 8 \flat

dear,..... the dear,..... dear, dear..... kiss:

4 \flat

First trem - - - bling, first

5

trem - - - bling made me, made me freeze,

b

..... made me freeze,

4 3

Then shot like fire, all, all, all o'er, then

6

shot like fire all, all, all, all, then shot like fire.....

..... all, all o'er. *Not too quick.*

What ma-gick has vic - to -

rious Love,

* F for G in original.

* 5 6 for $\frac{6}{8}$ in original.

First trem - - - bling, first

5

trem - - - bling made me, made me freeze,

..... made me freeze,

4 3

Then shot like fire, all, all, all o'er, then

6

shot like fire all, all, all, all, then shot like fire.....

..... all, all o'er.

Not too quick.

What ma-gick has vic - to -

rious Love,

* F for G in original.

* 5 6 for 6 in original.

What

4 3#

ma_gick has vic - to - - - - -

6# 6 # 6

- - - - - rious Love, For

6 #5 7 6 #

all, all, all I touch, all, all, all, all I touch or

6 6

see since that dear, dear kiss I

2 6 7 6 #3 6

hour - ly, hour - ly prove All, all, all, all is Love, all,

4 #3

all, all, all, all, all is Love, all, all, all, all, all is Love,

7

..... all, all, all, all, all is Love, is Love to me.

3 2044 044 329 084

